

# Leith Academy Music Department

Curriculum  
For Excellence

## STUDENT DIARY

National 3, 4 & 5  
Higher  
Advanced Higher



Name .....

Class .....

	<b>NATIONAL 3/4</b>	<b>NATIONAL 5</b>	<b>HIGHER</b>	<b>ADVANCED HIGHER</b>
<b>Performing Unit</b>	An <b>8-minute</b> programme of contrasting styles on <b>two instruments</b> (at least 2 minutes on each instrument)  Grade 1/2 or above  + Reflections	An <b>8-minute</b> programme of contrasting styles on <b>two instruments</b> (at least 2 minutes on each instrument).  Grade 3 or above  + Reflections	A <b>12-minute</b> programme of contrasting styles on <b>two instruments</b> (at least 4 minutes on each instrument)  Grade 4 or above  + Reflections	An <b>18-minute</b> programme of contrasting styles on two instruments (at least 6 minutes on each instrument)  Grade 5 or above  + Reflections
<b>Understanding (and Analysing, AH only) Music Unit</b>	Coursework & Prelim  Identify all <b>Nat 3</b> & <b>Nat 4</b> music concepts  Research project featuring social & cultural influences on a musical style	Coursework & Prelim  Identify all <b>Nat 3, Nat 4</b> & <b>Nat 5</b> music concepts  Experiencing and gaining an understanding of different styles of music	Coursework & Prelim  Identify all <b>Nat 3, Nat 4, Nat 5</b> & <b>Higher</b> music concepts  Experiencing and gaining a deeper understanding of different styles of music	Coursework & Prelim  Identify all <b>Nat 3, Nat 4, Nat 5, Higher</b> & <b>AH</b> music concepts  Dissertation based on two pieces of music of your choice
<b>Composing Skills Unit</b>	A folio of original pieces of music including compositions and arrangements  Experimentation of musical features  Reflections and Analyses	One complete composition lasting between 1-2:30 minutes  Experimentation of musical features  Reflections and Analyses	One complete composition featuring harmony, lasting between 1-3 minutes  Experimentation of musical features  Reflections and Analyses	One complete composition featuring all elements lasting between 1-4:30 minutes  Experimentation of musical features  Reflections and Analyses
<b>Added Value Unit (N3/4 only)</b>	An <b>8-minute</b> performance on both instruments at <b>Grade 1/2</b> or above	An <b>8-minute</b> performance on both instruments at <b>Grade 1/2</b> or above	N/A	N/A
<b>External Exam</b>	N/A	An <b>8-minute</b> performance on both instruments (50%)  Listening Exam Paper (35%)  Composition (15%)	A <b>12-minute</b> performance on both instruments (50%)  Listening Exam Paper (35%)  Composition (15%)	An <b>18-minute</b> performance on both instruments (50%)  Listening Exam Paper (35%)  Composition (15%)



## MUSIC EXPERIENCES AND OUTCOMES

*I can sing and/or play music from a range of styles and cultures and perform my chosen music confidently using performance directions, musical notation and/or playing by ear.*

**EXA 3-16a**

*I can use my voice, musical instruments or music technology to improvise or compose with melody, rhythm, harmony, timbre and structure.*

**EXA 3-17a**

*I have listened to a range of music and can identify features and concepts. I can give constructive comments on my own and others' work, including the work of professionals.*

**EXA 3-19a**

*I can give assured, expressive and imaginative performances of vocal and/or instrumental music from a wide range of styles and cultures, using performance directions, musical notation, and/or playing by ear.*

**EXA 4-16a**

*I can use my chosen vocal and/or instrumental skills to improvise and compose, showing developing style and sophistication.*

**EXA 4-17a**

*Having reflected on my personal experiences, including participation and engagement with professionals, I can listen to a wide range of music and identify and analyse technical aspects, make informed judgments and express personal opinions on my own and others' work.*

**EXA 4-19a**

*Having developed my ideas from a range of stimuli, I can create and present compositions using a broad range of musical concepts and ideas.*

**EXA 4-18a**





1<sup>st</sup> Instrument

Title of Piece and Level	Date (of completion)	Duration min / sec	Other Details style /voice etc.	Student's Signature (when completed)	Teacher's Signature (when completed)

### LEARNING CONVERSATIONS

<u>DATE</u>	<u>ACHIEVEMENTS</u>	
		Student Teacher
		Student Signature: Teacher Signature:

HIGHER UM PRELIM

GRADE:

NEXT STEPS:



**2<sup>nd</sup> Instrument**

<b>Title of Piece and Level</b>	<b>Date</b> (of completion)	<b>Duration</b> min / sec	<b>Other Details</b> style /voice etc.	<b>Student's Signature</b> (when completed)	<b>Teacher's Signature</b> (when completed)

### LEARNING CONVERSATIONS

<u>DATE</u>	<u>ACHIEVEMENTS</u>	<u>NEXT STEPS</u>
		Student Signature: Teacher Signature:
		Student Signature: Teacher Signature:



## ACHIEVEMENTS AND TARGET SETTING

### S3 PERFORMANCE ASSESSMENT

GRADE:

NEXT STEPS:

### S3 UM ASSESSMENT

GRADE:

NEXT STEPS:

### N4/5 PERFORMANCE PRELIM

GRADE:

NEXT STEPS:

*Believe*  
—→  
*Achieve*

### N4/5 UM PRELIM

GRADE:

NEXT STEPS:

*Believe*  
—→  
*Achieve*

### HIGHER PERFORMANCE PRELIM

GRADE:

NEXT STEPS:

### HIGHER UM PRELIM

GRADE:

## NATIONAL 3 CONCEPTS - DICTIONARY

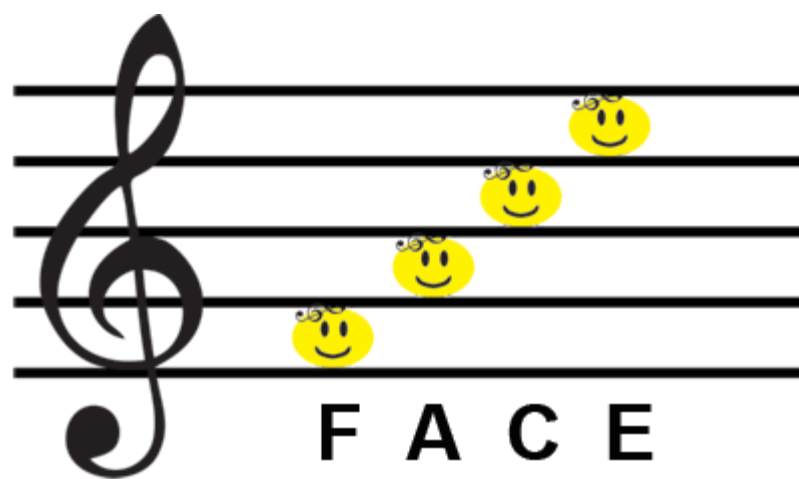
<b>2/3 &amp; 4 BEATS IN A BAR</b>	The basic pulse you hear in music. The pulse may be in groups of two, three or four with a stress on the first beat in each group.
<b>ACCENTED</b>	Notes which sound louder than others.
<b>ACCOMPANIED</b>	Other instrument(s) or voice(s) supports the main melody.
<b>ACCORDION</b>	An instrument with a keyboard in which sounds are produced by squeezing bellows with the arms. Popularly called a “squeezebox” (see <i>scottish dance band</i> ).
<b>ACOUSTIC GUITAR</b>	A guitar which does not require an electric amplifier to produce sound.
<b>ADAGIO</b>	Italian term meaning ‘at ease’ or <i>slowly</i> .
<b>ALLEGRO</b>	Cheerful, brisk, lively or <i>fast</i> .
<b>ANSWER</b>	A short musical phrase that follows on from a 'question' phrase. The phrases are usually the same length and often have similar note values.
<b>ASCENDING</b>	Notes which rise in pitch. Opposite of <i>descending</i> .
<b>BAGPIPES</b>	An instrument associated with Scotland. Comprises of a chanter, airbag, drones and blowpipe.
<b>BAR</b>	The distance between one vertical <i>barline</i> and the next one. Each bar will contain the same amount of beats.
<b>BEAT/PULSE</b>	The basic <i>pulse/beat</i> you hear in music. The pulse may be in groups of 2, 3 or 4 with a stress on the first beat of each group.
<b>BLOWING</b>	The sound is produced by blowing into or across the mouthpiece of the instrument e.g. <i>brass</i> , <i>woodwind</i> or recorders.
<b>BLUES</b>	Blues music is often in 4/4 time and is mostly patterned on a 12-bar structure and on a scale where some of the notes are flattened.
<b>BOWING</b>	The sound is produced by drawing the bow across the strings of a stringed instrument e.g. violin or cello.

<b>BRASS</b>	A family of instruments made from metal with a mouthpiece, e.g. trumpet, trombone. The sound is made by vibrating the lips.
<b>CHOIR</b>	A group of singers, singing together.
<b>CHORD</b>	Two or more notes sounding together.
<b>CRESCENDO</b>	Getting gradually louder. Opposite of <i>diminuendo</i> .
<b>CROTCHET</b>	A note that lasts for 1 beat.
<b>DESCENDING</b>	Notes which fall in pitch.
<b>DIMINUENDO</b>	Getting gradually quieter. Opposite of <i>crescendo</i> .
<b>DISCORD</b>	A chord in which certain notes clash.
<b>DOTTED MINIM</b>	A note that last for 3 beats.
<b>DRUM FILL</b>	A rhythmic decoration played on a drum kit.
<b>DRUMKIT</b>	A set of drums and cymbals often used in <i>rock</i> music and <i>pop</i> music (see <i>rock band</i> and <i>pop group</i> ).
<b>ELECTRIC GUITAR</b>	A guitar which requires an electric amplifier to produce sound.
<b>FASTER</b>	The speed increases.
<b>FIDDLE</b>	Another name for the violin, used in Scottish music.
<b>FOLK GROUP</b>	A group of singers and instrumentalists who perform traditional music from a particular country, e.g. Scotland.
<b>FORTE</b>	Forte (or <i>f</i> ) tells the performer to play at a loud volume.
<b>HARMONY</b>	The sound of two or more notes played at the same time.
<b>IMPROVISATION</b>	The performer makes music up on the spot while performing. There may be suggested <i>chords</i> as a guide. <i>Improvisation</i> is an important feature of <i>jazz music</i> .
<b>JAZZ</b>	Music created by black Americans in the early 20th century.
<b>LATIN AMERICAN</b>	Dance music from South America. <i>Percussion</i> instruments provide lively <i>off-beat</i> dance rhythms.
<b>LEAP/LEAPING</b>	Moving between notes which are not next to each other.
<b>LEGATO</b>	The notes are played or sung smoothly. Compare <i>staccato</i> .
<b>Lines &amp; Space ON THE TREBLE CLEF</b>	Lines = Every Good Boy Deserves Football. Spaces = F A C E



<b>MARCH</b>	Music with a strong steady pulse with two or four <b>beats</b> in a bar.
<b>MINIM</b>	A note that lasts for 2 beats.
<b>MUSICAL</b>	A musical play which has speaking, singing and dancing and is performed on a stage.
<b>OCTAVE OFF THE BEAT</b>	The distance between a note and the nearest note with the same name. The main <b>accents</b> are against the beat ( <b>syncopation</b> ).
<b>ON THE BEAT</b>	The main <b>accents</b> fall on the beat.
<b>ORCHESTRA</b>	A large group of musicians playing instruments from all 4 families - <b>strings, woodwind, brass</b> and <b>percussion</b> .
<b>ORGAN</b>	A keyboard instrument usually found in churches. Also known as <b>pipe organ, church organ</b> and <b>wind organ</b> .
<b>OSTINATO</b>	A short musical pattern repeated many times (see <b>repetition</b> and <b>riff</b> ).
<b>PAUSE</b>	The musical flow is held up by a long note or silence.
<b>PERCUSSION</b>	Instruments that are played by hitting, striking, shaking or scraping.
<b>PIANO</b> (Instrument)	A keyboard instrument which produces sounds by hammers striking <b>strings</b> .
<b>PIANO</b> (dynamics)	Quiet volume, abbreviated to ' <b>p</b> '.
<b>PLUCKING</b>	Sound made when you pluck the <b>strings</b> of a <b>stringed instrument</b> with a finger or fingers.
<b>POP</b>	A style of popular music.
<b>QUESTION</b>	An opening phrase. It may be followed by an <b>answer</b> .
<b>REEL</b>	A scottish dance in simple time with two or <b>four beats in a bar</b> , and which is played really fast. Each beat divides equally into groups of two.
<b>REPETITION</b>	A musical idea which is heard more than once.
<b>RIFF</b>	A repeated phrase usually found in <b>jazz, rock</b> and <b>pop music</b> (see <b>repetition</b> and <b>ostinato</b> ).
<b>ROCK</b>	A style of popular music with a heavy, driving beat. Usually features electric guitar, bass guitar and drum kit.
<b>ROCK 'N' ROLL</b>	A style of dance music popular in the 1950s.
<b>ROUND</b>	Each part sings or plays the same melody entering one after the other. When they reach the end they start again, e.g. <i>Frere Jacques</i> .

SCOTTISH	Music which represents the various elements of scottish music.
SCOTTISH DANCE BAND	A band that plays music for people to dance to. The instruments may include fiddle, accordion, piano, bass and drums.
SEMIBREVE	A note that lasts for four beats.
SEQUENCE	A melodic phrase which is immediately repeated at a higher or lower pitch.
SLOWER	The speed decreases.
SOLO	One instrument or voice.
STACCATO	The notes are short and detached. Opposite of <i>legato</i> .
STEEL BAND	A West Indian band whose instruments are made out of oil drums called pans. The top of each drum is hammered into panels to make different pitches.
STEP/STEPWISE	Moving up or down between notes which are next to each other. Opposite to <i>leaping</i> .
STRIKING	The sound is produced by hitting the instrument.
STRINGS	The family of instruments which have strings. The sound is produced by dragging a bow across the strings or by plucking them with the fingers.
STRUMMING	A finger, fingers or plectrum drawn across the strings of an instrument, usually guitar.
TUNED PERCUSSION	A type of <u>percussion instrument</u> used to produce <u>musical notes</u> of one or more <u>pitches</u> i.e. xylophone, glockenspiel.
UNACCOMPANIED	To play or sing without accompanying instruments.
UNISON	Two or more parts or voices sounding at the same pitch.
UNTUNED PERCUSSION	A type of <u>percussion instrument</u> played in such a way as to produce sounds without pitch i.e. tambourine, maraca.
VOICE	The human instrument used to speak or sing. Different types of voices include <i>soprano, alto, tenor, bass</i> .
WALTZ	A dance with <i>three beats in the bar</i> , in <i>simple time</i> .
WOODWIND	Instruments which produce sounds by blowing across a hole, against an edge or through a single or double reed, for example a flute, clarinet, saxophone, oboe or bassoon. Woodwind instruments are not necessarily made of wood.



F A C E

National 3 Concepts

Styles	Melody/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre/Dynamics/Instruments
Blues Jazz Rock Pop Rock'n Roll Musical Scottish Latin American	Ascending Descending Step (Stepwise) Leap (Leaping) Repetition Sequence Question & Answer Improvisation Chord Discord Chord change	Accent / Accented Beat / Pulse / Bar 2 / 3 / 4 beats in the bar On the beat / Off the beat Faster / Slower Pause March Reel Waltz Drum fill Adagio Allegro	Unison / Octave Harmony Solo Accompanied Unaccompanied Repetition Ostinato / Riff Round	Striking (hitting) Blowing Bowing Strumming Plucking  Staccato Legato  <u><b>Orchestral</b></u> Woodwind Brass Strings Percussion (tuned / untuned)  <u><b>Groups</b></u> Steel Band Scottish Dance Band Folk Group Choir / Voice Orchestra
<b>Musical Literacy</b>				
	Lines and spaces of the treble clef Repetition	Crotchet Minim Dotted Minim Semi Breve Bar lines Double bar lines		< Crescendo / Cresc > Diminuendo / Dim <i>f</i> Forte <i>p</i> Piano Accents

# NATIONAL 4 CONCEPTS - DICTIONARY

<b>A TEMPO</b>	To return to the previous tempo.
<b>ACCELERANDO</b>	Getting gradually faster. Opposite of <i>rallentando</i> .
<b>AFRICAN MUSIC</b>	Much African music features voices and/or African drums.
<b>ALTO</b>	The lowest female voice.
<b>ANACRUSIS</b>	The notes which appear before the first strong beat of a musical phrase particularly at the start of a piece. It sounds as an <i>upbeat</i> .
<b>ANDANTE</b>	A tempo marking to be played at a <i>moderate</i> pace - not too slow.
<b>ARPEGGIO</b>	Notes of a chord played one after the other.
<b>BACKING VOCALS</b>	Singers who support the lead singer(s), usually by singing in <i>harmony</i> in the background (see <i>lead vocals</i> ).
<b>BAROQUE</b>	Music written between 1600–1750 approximately. Bach and Handel were two of the composers from this period. The harpsichord was prominent in <i>Baroque music</i> .
<b>BASS</b> (voice)	The lowest male voice (see <i>soprano</i> , <i>alto</i> and <i>tenor</i> ).
<b>BASS DRUM</b>	The largest drum on the drumkit played with a foot pedal. Can also be carried on a harness for marching with <i>pipe bands</i> etc.
<b>BASS GUITAR</b>	Usually a 4 string guitar which produces deep sounds.
<b>BRASS BAND</b>	A band comprising of <i>brass</i> and <i>percussion</i> instruments.
<b>BROKEN CHORD</b>	The notes of a chord are played separately. Similar to <i>arpeggio</i> .
<b>CADENZA</b>	A passage of music which allows soloists to display their technical ability in singing or playing an instrument. A cadenza is usually found in the 1st movement of a <i>concerto</i> .
<b>CANON</b>	Strict <i>imitation</i> . After one part starts to play or sing a melody, another part enters shortly afterwards with exactly the same melody e.g. Pachelbel's Canon in D.
<b>CELLO</b>	This instrument belongs to the <i>string</i> family and is slightly smaller and slightly higher in pitch than a double bass. It can be played with a <i>bow</i> ( <i>arco</i> ) or <i>pizzicato</i> .
<b>CHANGE OF KEY</b>	A move from one key to another key.
<b>CHORD PROGRESSIONS</b>	A series of related chords built on the first, fourth and fifth notes of a major or minor scale.

<b>CLARINET</b>	This instrument belongs to the <u>woodwind</u> family. It uses a single reed, which is attached to a wooden or plastic mouthpiece. This is blown into, and the air travels between the reed and the plastic or wooden mouthpiece to create a sound.
<b>COMPOUND TIME</b>	The beat subdivides into groups of three.
<b>CONCERTO</b>	A work for solo instrument and <b>orchestra</b> , e.g. a flute concerto is written for flute and <b>orchestra</b> . It is normally in three movements.
<b>CYMBALS</b>	A percussion instrument, round in shape and made of metal. It can be hit with a stick or beater, or can be hit against another cymbal.
<b>DISTORTION</b>	An electronic effect used in <b>rock</b> music to colour the sound of an electric guitar.
<b>DOTTED RHYTHM</b>	A short note following a longer one.
<b>DOUBLE BASS</b>	This instrument belongs to the <b>string</b> family and is the largest and lowest instrument of the strings. It can be played with a bow ( <u>arco</u> ) or <u>pizzicato</u> .
<b>DRONE</b>	A sustained note or notes, usually a 5 <sup>th</sup> apart and in the bass, which <b>accompanies</b> the melody (e.g. bagpipes).
<b>FLUTE</b>	This instrument belongs to the <u>woodwind</u> family, although it is made of metal. It differs from other woodwind instruments as it does not have a reed. The sound is produced by blowing across the top of a hole – a bit like blowing across the open top of a glass bottle.
<b>GLOCKENSPIEL</b>	This instrument belongs to the <u>percussion</u> family. The metal bars are laid out in a similar pattern to the piano and are played with beaters.
<b>GROUPED SEMIQUAVERS</b>	A group of semiquavers which are joined together.
<b>GUIRO</b>	This instrument belongs to the <u>percussion</u> family. It is made of wood that has been hollowed out and has ridges cut into the outer surface. A wooden stick is scraped along the ridges to produce the sound.
<b>HARP</b>	This instrument belongs to the <u>string</u> family. It is usually about 1.8 metres high, weighs 36kg and has 47 strings.
<b>HARPSICHORD</b>	A keyboard instrument which looks like a small grand piano. The keys are laid out in the same way, as on a piano but are opposite in colour – the majority of the keys are black, and the raised ones are white. When a key is pressed, it causes a string to be plucked, which gives the harpsichord a 'twangy' sound. The harpsichord was popular in the 15th and 16th centuries, which was around the time of the Renaissance and <u>Baroque</u> periods.
<b>IMITATION</b>	Where the melody is immediately copied higher or lower in another part. It need not be an exact copy.

<b>JIG</b>	A fast dance in <b><i>compound time</i></b> , usually with two or four beats in a bar.
<b>MAJOR</b>	The music played has a happy sound/is played in a major key i.e.C major, G major.
<b>MEZZO FORTE</b>	Mezzo forte (or <b><i>mf</i></b> ) indicates for the performer to play at a fairly loud volume.
<b>MEZZO PIANO</b>	Mezzo piano (or <b><i>mp</i></b> ) indicates for the performer to play at a fairly quiet volume.
<b>MIDDLE EIGHT</b>	In popular music, a section which provides a contrast to the <b><i>verse</i></b> and <b><i>chorus</i></b> . It is often eight bars long.
<b>MINOR</b>	The music played has a sad sound/is played in a minor key i.e.C minor, G minor.
<b>MOUTH MUSIC</b>	Gaelic nonsense words using the mouth to mimic different rhythms.
<b>MUTED</b>	A device which reduces the volume or alters the sound of an instrument e.g. a trumpet.
<b>OCTAVE</b>	The distance of 8 notes (8 <sup>th</sup> ), for example from C up to C.
<b>OPERA</b>	A drama set to music with <b><i>soloists</i></b> , <b><i>chorus</i></b> , acting and <b><i>orchestral accompaniment</i></b> . It is normally performed in a theatre.
<b>ORNAMENT</b>	Decorates a melody by adding extra notes. Ornaments are often short and add melodic and rhythmic interest.
<b>PAIRED QUAVER</b>	Two quavers ( $\frac{1}{2}$ beat notes) joined together to equal one whole beat.
<b>PAN PIPES</b>	Pipes which are graded in size and are bound together. The sound is made by blowing across the top of the pipes. One of the oldest wind instruments from South America.
<b>PEDAL</b>	A note which is held on or is repeated continuously in the bass beneath changing <b><i>harmonies</i></b> .
<b>PENTATONIC SCALE</b>	Any five-note scale. In practice, the most common one is that on which folk music is based, particularly Scottish and Celtic. 'Auld Lang Syne' is composed on a pentatonic scale.
<b>RAGTIME</b>	It features a strongly <b><i>syncopated</i></b> melody against a steady <b><i>vamped</i></b> (oom pah) <b><i>accompaniment</i></b> . Often played on piano, e.g. Scott Joplin.
<b>RALLENTANDO</b>	When music gradually slows down.
<b>RAPPING</b>	Spoken or chanted. Fast rhyming, rhythmic lyrics.
<b>RECORDER</b>	An early form of <b><i>woodwind</i></b> instrument. There are four main types of recorders: <b><i>descant</i></b> , <b><i>treble</i></b> , <b><i>tenor</i></b> and <b><i>bass</i></b> .
<b>REGGAE</b>	A style of music from Jamaica in the 1960's. e.g. Bob Marley.

REPEAT SIGN	A sign (represented by a double barline and two dots) which indicates that a section of music should be repeated.
ROMANTIC	Music written between approximately 1810 -1900.
SAXOPHONE	Belongs to the <u>woodwind</u> family. It uses a single reed which is attached to a plastic mouthpiece. This is placed between the lips, and the air travels between the reed and plastic mouthpiece, and into the instrument. The saxophone can be heard in orchestras, wind bands, jazz groups, big bands and pop bands.
SCALE	A series of notes played <b>ascending</b> or <b>descending</b> by <b>step</b> .
SCAT SINGING	Nonsense words, syllables and sounds are improvised (made up) by the singer. Sometimes the singer will <b>imitate</b> the sound of an instrument. Used mainly in <b>jazz</b> .
SCOTCH SNAP	A very short accented note before a longer note. See <b>strathspey</b> .
SCOTS BALLAD	A slow <b>Scottish</b> folk song which tells a story.
SEMIQUAVER	A note that lasts for a quarter (1/4) of a beat.
SEQUENCES	A melodic phrase which is immediately repeated at a higher or lower pitch.
SIMPLE TIME	The <b>beat</b> subdivides into groups of 2 or 4. See <b>compound time</b> . 2/4, 3/4, 4/4 time signatures.
SNARE DRUM	Belongs to the <u>percussion</u> family and is played with sticks or brushes. It can be used in two different ways – as a side drum in a <b>marching band</b> or as a <b>snare drum</b> as part of a drum kit.
SOPRANO	The highest range of female voice.
STRATHSPEY	A Scottish dance with four <b>beats</b> in a bar and usually featuring a <b>scotch snap</b> .
SWING	<b>Jazz</b> style of Music which started in the 1930's. The numbers and types of instruments increased during this period, through the influence of swing.
SYNCOPATION	Strongly <b>accented</b> notes playing off or against the beat.
TAMBOURINE	Belongs to the <u>percussion</u> family. It has a wooden or plastic frame, pairs of metal jingles attached, and is mostly played by the hand striking or shaking the instrument.
TENOR	A high-pitched, adult male voice.
TERNARY	<b>ABA structure</b> . A form where the first section is always repeated at the end. It can begin with a short <b>introduction</b> and end with a <b>coda</b> .
THEME AND VARIATION	A popular structure of writing music where the composer writes a main theme a then uses this to make variations. He may change the rhythm, <b>harmony</b> or decorate the original melody.



<b>TIMPANI</b>	This instrument belongs to the <u>percussion</u> family. A drum with skin stretched across a large bowl which was traditionally made of copper, but is more commonly now made of fibreglass. It is a <b>tuned percussion</b> instrument as it can play a range of notes.
<b>TREBLE CLEF STAVE</b>	A symbol indicating that the second line from the bottom of the five lines of the stave represents the pitch of G above middle C. Also known as the G clef.
<b>TRIANGLE</b>	Belongs to the <u>percussion</u> family. A piece of metal in the shape of a triangle, open at one corner, and struck with a metal beater. It is an untuned percussion instrument as it cannot play a range of notes.
<b>TROMBONE</b>	Belongs to the <u>brass</u> family. Air vibrates through a player's lips, into a mouthpiece which is connected to the instrument. Trombones are very good at doing a <u>glissando</u> . It is the only brass instrument that has a slide instead of valves.
<b>TRUMPET</b>	Belongs to the <u>brass</u> family. Air vibrates through a player's lips, into a mouthpiece which is connected to the instrument. The trumpet is the smallest and highest instrument in the brass family.
<b>VAMP</b>	A rhythmic <b>accompaniment</b> with a bass note played <b>on the beat</b> and a chord <b>off the beat</b> . Usually played on piano or guitar.
<b>VERSE &amp; CHORUS</b>	Popular structure used for writing songs.
<b>VIOLIN</b>	Belongs to the <u>string</u> family. It is the smallest and highest pitched instrument in the string family. It can be played with a bow ( <u>arco</u> ) or <u>pizzicato</u> .
<b>WINDBAND</b>	A band with woodwind, brass and percussion instruments.
<b>XYLOPHONE</b>	Belongs to the <u>percussion</u> family. The wooden bars are laid out in a similar pattern to the piano and are played with beaters. It is a tuned percussion instrument, as it can play a range of notes.



## National 4 Concepts

Styles	Melody/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre/Dynamics/Instruments
Baroque Ragtime Romantic Concerto Opera Scots ballad Mouth music Reggae African music Rapping Swing	Major / Minor (tonality) Drone Broken Chord / Arpeggio Chord Progression – Chords I, IV and V (major keys) Change of key Pedal Scale Pentatonic scale Vamp Scat singing Ornament Octave	Syncopation Scotch snap Strathspey Jig Simple time 2/4 3/4 4/4 Compound time Anacrusis Andante Accelerando Rallentando A tempo Dotted rhythms	Canon Ternary / ABA Verse and chorus Middle 8 Theme & variation Cadenza Imitation	Distortion Muted Violin Cello Double bass Harp Soprano Alto Tenor Bass Flute Clarinet Saxophone Pan pipes Recorder Brass band Wind band Trumpet Trombone Timpani Snare drum Bass drum Cymbals Triangle Tambourine Guiro Xylophone Glockenspiel Harpsichord Bass guitar Backing vocals
Music Literacy				
	Treble clef C – A’ Sequences	Semi quavers Grouped semi quavers Paired quavers Repeat signs		<i>mf</i> - Mezzo forte <i>mp</i> - Mezzo piano

# NATIONAL 5 CONCEPTS - DICTIONARY

A CAPPELLA	<i>Unaccompanied choral</i> singing.
ACCIDENTAL	A sign added to a note to change the pitch, that doesn't feature in the key signature.
ALBERTI BASS	<i>Broken chords</i> played by the left hand outlining harmonies whilst the right hand plays the melody. Classical composers such as Haydn and Mozart used this technique extensively in their piano music.
ARCO	Instruction given to <i>string</i> players to use a <i>bow</i> . This term might be given to players after a passage using <i>pizzicato</i> .
ARIA	A song in an <i>opera</i> with <i>orchestral accompaniment</i> .
ATONAL	No feeling of key, <i>major</i> or <i>minor</i> . Very <i>dissonant</i> . A feature of some 20 <sup>th</sup> century music.
BARITONE	A male <i>voice</i> whose range lies between that of a <i>bass</i> and <i>tenor</i> .
BASSOON	This instrument belongs to the <u>woodwind</u> family and is one of the <i>lowest</i> sounding instruments of this group.
BINARY FORM	An AB structure in which the music is made up of two different sections labelled A and B. Each section may be repeated.
BODHRAN	An Irish wooden drum, held in one hand and played with a wooden beater. Often used in folk music.
BONGO DRUMS	Fairly high-pitched drums, joined in pairs and usually played with fingers and palms, although occasionally composers write music for them which requires sticks or beaters.
BOTHY BALLD	A <i>folk</i> song, usually with many <i>verses</i> , from North-East Scotland. It tells a story of rural or farming life. Usually humorous and sung by men (farmers).
CASTANETS	A percussion instrument popular in Spanish music. It consists of two shells, traditionally made of wood, joined with string and clicked together. Castanets are often used by Flamenco dancers, who hold them in each hand while dancing.
CELTIC ROCK	Music which incorporates instruments and themes from <i>celtic</i> into <i>rock music</i> .
CHORD PROGRESSION	Different progressions using the <i>chords</i> built on the 1st, 4th, 5th and 6th notes of a <i>major</i> or <i>minor scale</i> .
CHORUS	<ol style="list-style-type: none"><li>1. A group of singers with several people to each part <b>OR</b></li><li>2. The music written for these singers <b>OR</b></li><li>3. The <i>refrain</i> between the verses of a song.</li></ol>

<b>CHROMATIC</b>	Notes which move by the interval of a <u><b>semitone</b></u> .
<b>CLARSACH</b>	A small Scottish harp, used in folk music. Clarsach is Gaelic for <b>harp</b> .
<b>CLASSICAL</b>	1750 to 1810 approximately. The era of Haydn, Mozart and Beethoven.
<b>CLUSTER</b>	A group of notes played on a keyboard instrument with the palm of the hand or even with the forearm. Used in some 20th-century music.
<b>CODA</b>	A passage at the end of a piece of music which rounds it off.
<b>COMPOUND TIME</b>	The beat is a dotted note which divides into three, eg 6/8 = two dotted crotchet beats in a bar and each beat can be divided into three quavers.
<b>CON SORDINO</b>	The Italian term for 'with a <b>mute</b> '. Using a mute changes the sound normally produced on an instrument. For example with a trumpet, trombone etc.
<b>CONTRAPUNTAL</b>	Texture in which each of two or more parts has independent melodic interest; similar in meaning to polyphonic.
<b>CONTRARY MOTION</b>	Two parts which move in opposite directions, e.g. as one part <b>ascends</b> the other part <b>descends</b> .
<b>COUNTERMELDOY</b>	A melody played against the main melody.
<b>CROSS RHYTHMS</b>	Different rhythmic groupings placed against each other (e.g. <b>duplets</b> played against <b>triplets</b> ).
<b>DESCANT</b>	A <u><b>counter melody</b></u> which accompanies and is <b>sung</b> above the main melody.
<b>DOTTED CROTCHET</b>	A note that lasts for 1½ beats.
<b>DOTTED QUAVER</b>	A note that lasts for ¾ of a beat. A dot after a note increases it's length by half of its original length, so without the dot this note lasts for ½ beat, adding the dot means it is ½ + ¼ = ¾ beats. A dotted quaver is often connected to a <u><b>semiquaver</b></u> (¼ beat note) and together they add up to 1 whole beat.
<b>FLUTTER TONGUING</b>	Rolling your 'r's whilst playing a brass or woodwind instrument.
<b>FORTISSIMO</b>	Abbreviated to <b>ff</b> , tells the performer to play very loud.
<b>FRENCH HORN</b>	This instrument belongs to the <u><b>brass</b></u> family and is basically 4 metres of tubing curled around, with a bell on one end and a mouthpiece in the other. The valves are played with the left hand – the opposite of the other brass instruments in the family.
<b>GAELIC PSALM</b>	Psalms (hymns) which were sung in Gaelic, unaccompanied. The minister in the church leads the congregation in the singing. Heard mostly in the Western Isles of Scotland.
<b>GLISSANDO</b>	Sliding from one note to another taking in all the notes in between where possible, usually on a trombone or harp.

<b>GOSPEL</b>	Music written with religious lyrics, often in praise or thanksgiving to God. Gospel has its origins in Afro-American culture. Featured in the famous film, "Sister Act".
<b>GRACE NOTE</b>	A type of <b>ornament</b> played as a quick note before the main note of a melody. Sometimes there may be a group of grace notes at the start of a phrase.
<b>GROUND BASS</b>	A theme in the <b>bass</b> which is repeated many times while the upper parts are varied.
<b>HI-HAT CYMBALS</b>	Instruments of the <b>percussion</b> family. Used as part of a drum kit, they consist of two cymbals (one upside-down) which are hit with a stick or brush, and opened/closed with a foot pedal.
<b>HOMOPHONIC</b>	Texture where all the parts move together rhythmically.
<b>IMPERFECT CADENCE</b>	A cadence consists of two <b>chords</b> at the end of a phrase. In an imperfect cadence, the second chord is the <b>dominant</b> V, creating an unfinished effect.
<b>INDIAN MUSIC</b>	Music from <b>India</b> which uses instruments such as the <b>sitar</b> and <b>tabla</b> .
<b>INVERTED PEDAL</b>	A sustaining note in an upper part rather than in the <b>bass</b> .
<b>MELISMATIC</b>	Several notes sung to one syllable. Opposite to <b>syllabic word setting</b> .
<b>MEZZO-SOPRANO</b>	A female singer whose voice range lies between that of a <b>soprano</b> and an <b>alto</b> .
<b>MINIMALISM</b>	A development in the second half of the 20th century based on simple rhythmic and melodic figures which are constantly repeated with very slight changes each time.
<b>MODERATO</b>	A type of tempo to be played at a moderate or walking pace.
<b>MODULATION</b>	To change from one key to another.
<b>OBOE</b>	This instrument belongs to the <b>woodwind</b> family and uses a double reed. It has a 'nasal' sound which makes it easy to distinguish from a <b>clarinet</b> .
<b>PERFECT CADENCE</b>	A cadence that consists of a <b>dominant</b> chord followed by a <b>tonic</b> chord. It sounds finished.
<b>PIANISSIMO</b>	Very soft. Abbreviation ( <b>pp</b> ).
<b>PIBROCH</b>	The classical music of the bagpipe, always in <b>theme and variation form</b> .
<b>PICCOLO</b>	The smallest instrument of the <b>woodwind</b> family, which plays an octave higher than the flute. Piccolo is the Italian word for small.
<b>PITCH BEND</b>	Changing the pitch of a note, e.g. by pushing a guitar string upwards.
<b>PIZZICATO</b>	Abbreviation <b>pizz</b> . An instruction given to string players to pluck the strings instead of using the bow.

<b>POLYPHONIC</b>	Texture which consists of two or more melodic lines, possibly of equal importance and which weave independently of each other (see <b>contrapuntal</b> ).
<b>REVERB</b>	An electronic effect which can give the impression of different hall acoustics, e.g. as if the performance is in a cathedral.
<b>RITARDANDO</b>	A gradual slow down in <b>tempo</b> (abbreviated as <b>rit.</b> )
<b>ROLL</b>	A very fast <b>repetition</b> of a note on a percussion instrument, e.g. on a snare drum or timpani.
<b>RONDO</b>	A B A C A. A structure where the first section (A) returns between contrasting sections.
<b>RUBATO</b>	A rhythmic give and take in a phrase allowing more expression.
<b>SEMITONE</b>	Half a tone, e.g. C to C#, or the distance from one fret to another on a guitar.
<b>SFORZANDO</b>	A note played with a forced sudden accent.
<b>SITAR</b>	A plucked, string instrument from <b>India</b> .
<b>STROPHIC</b>	A <b>vocal/choral</b> composition in which each <b>verse</b> has the same music.
<b>SYLLABIC</b>	<b>Vocal</b> music where each syllable is given one note only. Opposite of <b>melismatic word setting</b> .
<b>SYMPHONY</b>	A large work for orchestra usually in four movements.
<b>TABLA</b>	Two Indian drums tuned to different pitches and often used to <b>accompany</b> the <b>sitar</b> .
<b>TONE</b>	Two <b>semitones</b> , e.g. C to D, or the distance between two frets on a guitar.
<b>TRILL</b>	Rapid and repeated movement between two adjacent notes.
<b>TUBA</b>	Largest instrument of the <b>brass</b> family.
<b>VIOLA</b>	This instrument belongs to the <b>string</b> family. It is slightly bigger and lower in pitch than the <b>violin</b> , but looks similar.
<b>WALKING BASS</b>	A bass line (low notes) often featured in a variety of jazz styles. It goes for a walk, up and down a pattern of notes, and is often played on a double bass.
<b>WAULKING SONG</b>	A Scottish song sung in Gaelic by women while they waulked woollen cloth to soften and shrink it. Sometimes the singing is led by a soloist with a response from the rest of the women (question and answer). The cloth was banged on a table as they worked and created a beat for them to sing along with.
<b>WHOLE TONE SCALE</b>	A scale containing no semitones but built entirely on whole tones. Debussy used the whole-tone scale in some of his pieces which were influenced by Impressionism.

## National 5 Concepts

Styles	Melody/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre/Dynamics/Instruments
Symphony Gospel Classical Celtic rock Bothy ballad Waulking song Gaelic psalm Aria Chorus Minimalist Indian Pibroch	Atonal Cluster Chord progression using the chords of I IV V & VI Perfect cadence Imperfect cadence Inverted pedal Chromatic Whole tone scale Grace note Trill Glissando Modulation Contrary motion Syllabic Melismatic Counter melody Descant (voice) Pitch bend Tone Semitone	Rubato Ritardando Moderato Cross rhythms Compound time 6/8 9/8 12/8	Strophic Binary (AB) Rondo Episode Alberti bass Walking bass Ground bass Homophonic Polyphonic Contrapuntal Coda Chorus	Arco Pizzicato Con sordino Flutter tonguing Roll Reverb Mezzo soprano Baritone A capella Viola Clarsach Sitar Piccolo Oboe Bassoon French horn Tuba Castanets Hi-hat cymbals Bongo drums Bodhran Tabla
Musical Literacy				
	Accidentals / Flats / Sharps / Naturals Scales & key signatures - C major G major F major A minor Chords of – C major / G major / F major / A minor Leaps (intervals)	Dotted crotchets Dotted quaver Dotted rhythms Scotch snap	1 <sup>st</sup> & 2 <sup>nd</sup> time bars	<i>ff</i> - Fortissimo <i>pp</i> - Pianissimo <i>sfz</i> - Sforzando

# HIGHER CONCEPTS - DICTIONARY

## 3 AGAINST 2

One line of music may be playing quavers in groups of two whilst at the same time another line of music will be playing triplets. Other note values can be similarly used.

## ACCIACCATURA

An **ornament** which sounds like a crushed note played very quickly **on the beat** or just before the beat.

## ADDED 6th

This describes a note 'added' to the familiar Chord structure (root, 3rd and 5th). So for the Chord of C which includes the root (C) 3rd (E) and 5th (G) notes the addition of the 6th note, (A) creates the Chord C6. This chord is used frequently in jazz and popular music.

## AUGMENTATION

A passage of music where the length of the notes used are doubled, for example, where a quaver was used originally it would be replaced by a crotchet. This has the same effect as the music sounding slower although the overall pulse remains the same.

## BASSO CONTINUO

In the Baroque period, the **continuo** part consisted of a bass line (basso continuo) which could be played by cello, bass, viola da gamba or bassoon depending on which instruments were available. Layered on top of this, the harpsichord, (organ or lute) player would fill in harmonies built on that bass line.

## CHAMBER MUSIC

Originally these forms were performed in homes and mainly by amateur musicians, as you can imagine, space was limited, therefore this music was written for a small instrumental ensemble with one player to a part. Popular chamber music groups include, the Piano Trio (Piano, Violin, Viola), String Quartet (Violin 1, Violin 2, Viola, Cello) or Octet – an ensemble with 8 players (often wind, strings or a combination of both).

## COLORATURA

Term for florid vocal singing involving scales, runs and ornaments where there are a number of notes sung to the one syllable. This results in singing which is decorative and first became popular during the Baroque period. Sometimes the passages were written down, but often were extemporised by the performer.

## CONCERTINO

In a **concerto grosso** this is the name given to the small, solo group of instrumentalists as opposed to the main group, the **ripieno**.

## CONCERTO GROSSO

An important form of music which developed throughout the Baroque Period. It has 3 main elements:

- **CONCERTINO** describes the small group of soloists
- **RIPIENO** describes the larger ensemble group
- **BASSO CONTINUO** describes the bass line and harmony.

In a concerto grosso, the small group of soloists (**concertino**) are combined and contrasted with the ensemble (**ripieno**).

## DA CAPO ARIA

An **aria** (solo song) in **ternary form** (ABA) first appeared in the works of Handel



and Bach during the Baroque period. Da capo arias are found within the scores for **oratorio** and **opera**. Typically in the score of a da capo aria, the third section is not written out but the instruction da capo (from the beginning) is given instead. The repeat of the A section is performed with the solo ornamented.

<b>DIMINISHED 7<sup>th</sup></b>	A diminished 7th chord consists of four notes built one on top of the other. It is built up using intervals of a minor 3rd (describes two notes which are 4 semitones apart e.g. C-Eb).
<b>DIMINUTION</b>	A passage of music where the length of the notes used are halved, for example, a crotchet would be replaced by a quaver. This has the same effect as the music sounding faster although the overall pulse remains the same.
<b>DOMINANT 7<sup>th</sup></b>	Chord built on the dominant (5th) note of a key which adds the 7th note above its root. It is sometimes written as V7 or in the key of C major, G7 (GBDF).
<b>EXPOSITION</b>	This describes the first hearing of the ' <b>theme</b> ' and is normally associated with compositions structured in sonata form or fugue. Typically the first movement of a <b>sonata</b> has the following structure - exposition, development and recapitulation.
<b>HARMONIC MINOR SCALE</b>	The notes of the harmonic minor scale are the same as the natural minor except that the seventh degree is raised by one semitone, making an augmented second between the sixth and seventh degrees.
<b>HARMONICS</b>	Harmonics can be produced by a number of instruments. By lightly touching the string of a bowed stringed instrument at certain points for example, a high eerie sound is produced. On a guitar or harp these have a bell-like quality.
<b>IMPRESSIONIST</b>	A style of 20 <sup>th</sup> century music. Music written in the impressionist style mirrors the style of painting by artists such as Claude Monet, where edges between objects are often blurred. This effect was created in the music through the use of cross rhythms, often tying notes across a barline, and on piano, particular use was made of the sustain pedal.
<b>INTERRUPTED CADENCE</b>	An interrupted cadence is usually formed by the chords V–VI. (In the key of C major, chords G to A minor.) This creates an ending which can sound <b>unfinished</b> – where the listener is surprised that the music has drawn to a close.
<b>INTERVAL</b>	The distance in pitch between two notes.
<b>IRREGULAR TIME SIGNATURES</b>	Irregular time signatures occur when the music does not naturally fall into equal groupings. For example, 5/4 (5 crotchet beats in each bar) is perhaps the most common irregular time signature.
<b>JAZZ FUNK</b>	Jazz funk is a sub-genre of jazz music. The most significant difference from jazz are the instruments within the ensemble. These will typically consist of drums, bass guitar, rhythm guitar and synthesiser. It is a style that emerged during the 1970s with the ensemble combinations and driving groove patterns being similar with disco.
<b>LIED</b>	This term (the German word for <b>song</b> ) refers to songs for solo voice,

accompanied by piano. This is a style which emerged during the Romantic Period and was pioneered by Schubert who wrote over 600 songs in this style. Other composers include Beethoven, Schumann and Liszt.

<b>MASS</b>	The Mass is a sacred choral work traditionally using the five main sections (kyrie, sanctus dei, gloria, credo, benedictus) of the Roman Catholic, Western Orthodox, Anglican or Lutheran Church liturgy. Features of the Mass include Latin text and polyphonic texture. The first masses composed during the Renaissance period would have been sung a cappella. During the Baroque period composers like JS Bach extended the form by composing masses scored for both chorus and one or more solo voices with orchestral accompaniment which naturally led to works being of a larger scale.
<b>MELODIC MINOR SCALE</b>	The scale consists of different notes when ascending/descending.
<b>MODE/MODAL</b>	Usually refers to any of the early scales called modes, e.g. Dorian <i>mode</i> . It can also be used more generally as a reference to major mode (in a <i>minor key</i> ) or <i>minor mode</i> (in a <i>minor key</i> ).
<b>MORDENT</b>	An <i>ornament</i> which sounds the main note, the note above and then the main note again.
<b>MUSIQUE CONCRETE</b>	Recorded natural sounds which are transformed using simple editing techniques such as cutting and re-assembling, playing backwards, slowing down and speeding up.
<b>OBLIGATO</b>	A prominent solo instrumental part in a piece of vocal music.
<b>ORATORIO</b>	Usually a story from the Bible set to music for soloists, chorus and orchestra. Oratoria emerged during the Baroque period and was pioneered by Bach and Handel. As in opera, oratorios typically include recitatives, arias, duets and chorus. The soloists will play the part of different characters from the biblical story but unlike opera it is performed without acting or stage design.
<b>PASSACAGLIA</b>	Variations over a ground bass.
<b>PLAGAL CADENCE</b>	A Plagal cadence is the <i>subdominant</i> to <i>tonic</i> chords (IV-I). In the key of C major, chords F to C.
<b>PLAINCHANT</b>	From the renaissance period, the plainchant is also known as Gregorian Chant or Plainsong. Songs have Latin text and are sung both unaccompanied and in unison. Plainchant has no regular metre (set beats in a bar) the chant follows the natural rhythm of the text with many of the individual syllables having their own musical note. Originally, plainchants would have been sung by monks as part of worship.
<b>RECITATIVE</b>	A type of vocal writing where the music follows the rhythm of speech, used in operas and oratorios. A recitative is usually a short section for solo voice. Its purpose is to move the story along. Recitatives are most often sung immediately before an aria (Italian word for <i>song</i> ).
<b>RELATIVE MAJOR/</b>	Each major key has a relative minor which shares the same key signature. If we

**MINOR** picked a major key, such as C Major for example, to find its relative minor key we would move down three semitones, which would take us to A Minor. The opposite is true, if we were in a minor key and wanted to modulate (change key) to the relative major, we would move up three semitones. For example, if we were in E minor, an upwards movement of three semitones would take us to G Major.

**RIPIENO** Ripieno is one of the elements of the Baroque concerto grosso. It describes the larger / main group of ensemble instruments. The other concerto grosso elements include the:

- **CONCERTINO** describes the small group of soloists
- **RIPIENO** describes the larger ensemble group
- **BASSO CONTINUO** describes the bass line and harmony.

**RITORNELLO** Ritornello is used to describe a theme which returns frequently throughout a piece of music, or a movement within a larger piece. It is often associated with rondo form - where the key theme keeps returning interspersed with different material. Ritornello is a key feature of the *concerto grosso*, where the *ripieno* (large ensemble) group play this recurring theme between different sections played by the *concertino*.

**SONATA** A sonata can be exemplified in two ways:

1. A composition for solo piano OR
2. A composition for a solo instrument accompanied by piano.

In the Classical period, a sonata would normally contain three movements – a fast movement, a slow movement and a final fast movement. As the style developed through the classical and romantic periods, sonatas often became longer and composers began to add in additional movements

**SONATA FORM** Sometimes known as first movement form (because it is the structure commonly used for the first movement of a symphony). This term is used to describe the structure of the first movement of many sonatas, symphonies and often overtures. It falls into three sections:

- **EXPOSITION:** Two key contrasting themes are introduced. These are in related keys.
- **DEVELOPMENT:** The section where these key themes are developed
- **RECAPITULATION:** The key themes are heard again, this time in the same key.

**SOUL MUSIC** Soul music developed in the southern states of America and grew in popularity throughout the 1960s. It is a combination of gospel, blues and country music, and it's gritty sound reflected what was happening socially in America at that time.

**STRING QUARTET** A chamber music ensemble made up from two violins, one viola and one cello.  
**SUBJECT** The main theme in a composition. This then could be the main theme in *sonata*

**form**. It could also identify the main theme on which a fugue and other forms are based etc.

**THROUGH COMPOSED** A type of vocal work in which there is little or no repetition in the structure i.e. where the composition is not structured as verse/chorus (opposite of ***strophic***).

**TIERCE DE PICARDIE** The final chord of a piece of music, which started in a minor key is changed to major.

**TIME CHANGES** Composers, particularly in the 20th century, often made use of changing time signatures frequently in a piece of music. Composers such as Stravinsky use this technique to great effect.

**TREMOLANDO** Term used to describe the rapid up-and-down movement of a bow on a stringed instrument creating an agitated, restless effect (tremor/tremble).



Higher Concepts

Styles	Melodic/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre/Dynamics
Chamber music Impressionist Jazz funk Mass Music concrete Oratorio Plainchant Recitative Sonata Soul music String quartet	Acciaccatura Harmonic minor scale Melodic minor scale Intervals Mordent Obbligato  Added 6 <sup>th</sup> Diminished 7 <sup>th</sup> Dominant 7 <sup>th</sup> Relative major / minor Mode / modal Interrupted cadence Plagal cadence Tierce de picardie	3 against 2 Augmentation Diminution Irregular time signatures Time changes	Exposition Obbligato Ripieno Ritornello Sonata form Subject Through composed Da Capo Aria Lied Passacaglia Concerto Grosso Basso Continuo	Coloratura Tremolando Harmonics Ripieno Concertino String Quartet
Music Literacy				
	Bass Clef: E, – C  Note naming Transposing into bass clef  Chords: 1, 1V, V, & V1 in major & minor keys  Diminished chord Dominant chord	6/8 time Quaver rest Crotchet rest Dotted crotchet rest Minim rest Semibreve rest	Da capo (DC)	Slurs Staccato marks Phrase marks Accents

# ADVANCED HIGHER CONCEPTS – DICTIONARY

<b>ANSWER</b>	In a <u>fugue</u> , after the subject is played, the same tune appears in another voice or part in the dominant (a 5th higher or a 4th lower). This is called the answer.
<b>ANTHEM</b>	Short sacred choral piece sung in English. Sometimes sung by a choir unaccompanied and sometimes accompanied by organ, featuring solo parts.
<b>ANTIPHONAL</b>	Dialogue between voices or instruments – one group of voices or instruments answers the other (a musical “conversation”).
<b>APPOGGIATURA</b>	An ornament which sounds like a leaning note, takes half the value of the main note which follows it or two-thirds if the main note is dotted.
<b>AYRE (or AIR)</b>	Song or simple melody, sometimes the title of a movement of a suite. Sometimes accompanied by a lute.
<b>BALLETT</b>	A type of madrigal in strophic form which was originally danced to. It features a “fa-la-la” refrain.
<b>BRIDGE</b>	A link between two themes.
<b>CHORALE</b>	A German hymn tune, written in four parts for soprano, alto, tenor and bass.
<b>CONSORT</b>	The music could be played by solo instruments such as lutes, harpsichords or virginals, by small groups of instruments of the same family or a group of varied instruments from different families. In England, a consort was the name given to a group of instruments of the same family playing together.
<b>CONTEMPORARY JAZZ</b>	<p>Contemporary jazz is an umbrella term for all kinds of jazz music being played nowadays – as well as jazz music of the 80s, 90s, 00s &amp; 10s – which can feature some or all of the following:</p> <ul style="list-style-type: none"><li>• highly chromatic harmonies (verging on impressionist or atonal)</li><li>• rhythmic experimentation (cross rhythms, changing time signatures)</li><li>• development of a groove based on just two or three chords</li><li>• instruments (including more modern day ones) used in experimental ways</li></ul>
<b>COUNTERSUBJECT</b>	In a <u>fugue</u> , after the subject or answer is played, the continuation of that same instrument or voice is called the countersubject.
<b>COUNTERTENOR</b>	A male adult voice whose range is higher than a tenor’s. The strong and pure tone is produced by resonances mainly in the head. This type of voice was very popular until the end of the 18th century.
<b>ELECTRONIC DANCE MUSIC (EDM)</b>	Electronic dance music normally heard in clubs where the DJ combines tracks electronically into one smooth mix. It can encompass music of different genres including house music, dubstep, drum and bass.

<b>FUGUE</b>	A <u>contrapuntal</u> piece based on a theme (subject) announced in one voice part alone, then imitated by other voices in close succession.
<b>GALLIARD</b>	A Renaissance court dance with 3 beats in the bar. It often follows a <u>pavan</u> .
<b>HEMIOLA</b>	A rhythmic device giving the impression of a piece of music changing from duple (2) to triple (3) time, or vice versa.
<b>INVERSION</b>	When a musical shape is mirrored; an inverted chord is formed when a note other than the root is in the bass. Often used in serialism music.
<b>LEITMOTIF</b>	A theme occurring throughout a work which represents a person, an event or an idea, etc (for example James Bond).
<b>MADRIGAL</b>	A Renaissance, non-religious work, polyphonic in style, using imitation.
<b>MOTET</b>	A sacred choral work in Latin with polyphonic texture, usually sung <u>a cappella</u> .
<b>NATIONALIST</b>	Music which incorporates elements of folk music of the composer's country.
<b>NEO-CLASSICAL</b>	From about 1929, composers reacted against Romanticism returning to the structures and styles of earlier periods, combined with dissonant, tonal and even <u>atonal</u> harmonies (modern Classical music!)
<b>PAVAN</b>	A Renaissance court dance with 2 beats in the bar. It is often followed by a <u>galliard</u> .
<b>PIANO TRIO</b>	A <u>chamber music</u> ensemble comprising of three instruments; the most common form comprises of a piano, violin and cello.
<b>POLYTONALITY/ BITONALITY</b>	The use of two (bitonality) or more keys (polytonality) played or sung at the same time.
<b>RENAISSANCE</b>	Means 'rebirth' and marks a period in history where there was a resurgence of interest in music based on the ideas of the ancient Greeks and Romans.
<b>RETROGRADE</b>	To go backwards; a melody or a section of music can be written or performed from the end to the beginning. Often used in serialism music.
<b>SERIAL</b>	A 20th-century method of musical composition invented by Schoenberg in which the 12 notes of the chromatic scale are organised into a series or <u>tone row/note row</u> .
<b>SONG CYCLE</b>	A group of songs linked by a common theme or with a text written by the same author, usually accompanied by piano but sometimes by small ensembles or full orchestra. Commonly written in the Romantic period, by composers such as Schubert and Schumann.
<b>SPRECHGESANG</b>	A 20th century technique used in German vocal music where the singer is required to use the voice in an expressive manner half-way between singing and speaking.

<b>STRETTO</b>	Where voices or instruments enter very quickly one after the other, as in fugue.
<b>SUBJECT</b>	The main theme in a composition, <u>sonata form</u> , or the main theme of which a <u>fugue</u> is based.
<b>SUSPENSION</b>	This effect occurs when a note from one chord is held over to the next chord creating a <u>discord</u> , and is then resolved by moving one step to make a concord.
<b>TONE ROW (or NOTE ROW)</b>	An arrangement of the 12 notes of the octave which forms the basis of a <u>serial</u> composition.
<b>TRITONE</b>	Interval of an augmented 4th, eg C–F sharp or F–B. It is made up of three whole tones (sounds like it needs to be resolved).
<b>TURN</b>	Four notes which turn round the main note with the note above, the main note, the note below, and the main note again.





## Advanced Higher Concepts

Styles	Melodic/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre
Renaissance Pavan Galliard Motet Ayre or Air Ballett Madrigal Anthem Chorale Nationalist Neo-classical Serial Contemporary Jazz Electronic Dance Music (EDM)	Appoggiatura Turn Tritone Augmented Triad Suspension Chords I, IV, V and VI in major and minor keys Polytonality or Bitonality Tone Row or Note Row	Hemiola	Fugue Subject Answer Countersubject Stretto Antiphonal Bridge Song Cycle Leitmotif Inversion Retrograde	Consort Countertenor Piano Trio Sprechgesang
Music Literacy				
Melodic/Harmony	Melodic/Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre/Dynamics
<p>Bass Clef: C-E two ledger lines below stave to two ledger lines above</p> <p>Transposing from bass clef one octave higher into treble clef</p> <p>Rewriting (in either treble or bass clef) a note at the same pitch using up to two ledger lines below or above the stave</p> <p>Enharmonic equivalent – rewriting a note at the same pitch</p> <p>Scales and key signatures – D major, Bb major, E minor and D minor</p> <p>Identifying chords at cadence points and under melodies</p>	<p>1<sup>st</sup> and 2<sup>nd</sup> inversions of major and minor triads in the keys of C, G, F, D and Bb major, and A, E and D minor</p> <p>Chord II and it's 1<sup>st</sup> inversion (major keys as listed above)</p> <p>Inserting chords at cadence points</p> <p>Creating a bass line using chord information provided</p> <p>Diminished 7<sup>th</sup>  Dominant 7<sup>th</sup>  Added 6<sup>th</sup>  Augmented triad  Tritone  Augmented 4<sup>th</sup>  Diminished 5<sup>th</sup>  8va (octave higher); 8vb (octave lower)</p>	<p>Ties</p> <p>Syncopated Rhythms</p> <p>Time Signature: <math>\frac{5}{4}</math></p> <p>Time Changes</p> <p>Dal Segno (<i>D.S.</i>)</p> <p><i>Fine</i></p>	<p>No additional texture/structure/form concepts are introduced at Advanced Higher.</p>	<p>No additional timbre/dynamics concepts are introduced at Advanced Higher.</p>

## JUST A FINAL THOUGHT.....

